



# The New Amberola GRAPHIC

*Autumn  
Number*

46

75¢

AUTUMN, 1983

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Autumn, 1983

# The New Amberola Graphic

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## - Editor's Notes -

Our long hoped for phonograph department is now a reality as we welcome George Paul and his "Phonograph Forum" to the pages of the GRAPHIC. We urge our readers to share their ideas and even contributions with George in order to keep the column varied and interesting.

Best wishes to all for the upcoming holiday season!

- M.F.B.

If your subscription expires with this issue, it will help reduce our costs if you renew now.

## THIS CHRISTMAS, GIVE THE GRAPHIC!

You must know a collector (or two) who doesn't receive the GRAPHIC. Giving gift subscriptions is the perfect way to get them started, and your thoughtfulness will be remembered as each issue arrives.

We will send a card announcing each gift subscription (which will begin with the January issue). Simply send \$6.00 and we'll take care of the rest.

We have a reproduction of an authentic turn-of-the-century "Graphophone Concert" handbill measuring 7" x 15", suitable for framing, which we will post to any address in North America in a sturdy mailing tube upon receipt of 75¢ (2 for \$1.25) - New Amberola

"Mention The Graphic—It identifies you"



# "Ring Out, Wild Bells!"<sup>3</sup>

## A Study of BELL RECORDS by Steven C. Barr

How does one get from Grey Gull to Bell? In my case, the answer is at least relatively simple. Having discovered in my Grey Gull research that G.G. used the Emerson masters, under their 3000 series control numbers from 1924 to 1926, I set about collecting the other labels which used the same masters in order to find clues to identities. One of these, and in fact the most common, was the Bell label. In collecting Bell records, I found the answer to several questions and raised other equally intriguing mysteries; this series of articles is an attempt to share both with the discographic and collecting fraternity.

Bell records were sold by the W. T. Grant Company, a chain of stores most numerous in the northeast part of the U.S. (W. T. Grant went out of business in the mid-1970's.) The label existed from November, 1920 until early 1928, when it was apparently replaced by the Harmony-derived Diva label; the latter was sold until the end of 1930, when the depression and the popularity of radio put Grant out of the record business (at least with their own label).

From 1920 until mid-1923, the Bell records were manufactured by the Arto Company, and at this point we can back-track a bit to find a convenient starting point. Arto appeared in mid-1920, and is credited in Brian Rust's The American Record Label Book to the Standard Music Roll Company of Orange, New Jersey, although the records credit the manufacturer as "The Arto Co." The connection between piano rolls and records was just being made at this period, with a number of roll manufacturers, the most notable being the Aeolian Company, issuing records. There appears to be a more than coincidental connection between Arto and the then-existing Lyraphone Company, who issued Lyric records. In addition to the fact that both were based in nearby New Jersey cities, both companies used the "Jones" masters, identifiable with a small "J"; both used 5-digit master numbers, with the first known Arto numbers just above the Lyric series; and the appearance of late Lyric records, other than the labels, is very similar to the early Arto records. To my knowledge no actual sides appeared on both labels, although my holdings in the Standard series, where such duplication would be most likely, are none too numerous.

Arto records appear in two series: a 9000 series for popular material of all types and a 3000 series for "standard" material, with the latter using a red label. The records show the catalog number either in raised large print (similar to late Lyric) or in a deeply engraved print; this apparently varied with the stamper, as I have one set of two records, one of each type, both audibly from the same master. The earliest records show master numbers, hand engraved similar to Lyric, with popular material starting in a 17000 series and standard in a 41000 series (the latter unrelated to Emerson numbers). Early records showing a master will often also show the Jones "J" mentioned. After the first few issues, the master numbers generally do not appear, although they are in some cases obscured by the catalog number.

To create further confusion, it is audibly apparent that masters were drawn from at least two sources. Some Arto sides have the usual independent-label quality, approximately equivalent to the outdated sound of

pre-1925 Columbias; while others have a full, almost electric sound similar to acoustic Okeh's and Brunswicks. The latter are, in fact, some of the best acoustic sides of the period. There is a possibility, of course, that at least some sides may have been leased. One NYRL side (753-2, "Mello 'Cello" by Yerkes) appears with the master number on Arto 9062, while two Fred Van Eps sides on 3069 are probably NYRL sides, although no numbers are shown. Some Arto masters also appear on the NYRL labels, according to Max Vreede's listing, using control numbers in a 2000 series.\*



Clever artwork graced the front of Arto record sleeves.

Arto pressed a number of custom labels. The longest lived is the Globe label, which actually outlived its parents, as well as Bell. Others include some Cleartones (C- and T- series, corresponding to 9000 and 3000 respectively), as well as Hy-Tone, Ansonia, Nordskog, and others. All that I have seen use Arto numbers with various alphabetic or numeric prefixes in place of the 9 or 3, although I have yet to see a Nordskog record.

Getting back to the nominal subject of the article...the Bell label. Apparently Bell started a few months after the introduction of the Arto label. The initial issue used the Arto 9000 numbers, which were quickly replaced by a P-series. Evidently some of the earlier material was included in the Bell catalog, since I have a copy of Bell 9028, and have seen Bell 9030, but also have a copy of Bell P-12. The earliest Bell label is similar to the parent Arto label. It has gold print on black, with a gold ring around the out-

\* NYRL stands for "New York Recording Laboratories," suppliers of Paramount and related labels.



side and "BELL RECORD" in an arc across the top, and the lower half of the label occupied with credits identical to Arto issues. The first of these had a bell with the words "A Bell Like Tone" above the spindle hole which was later dropped. The S- "standard" series used the same label on red background; other Arto-pressed labels did likewise.

The Arto/Bell master numbers follow a peculiar pattern. Although they are known only in part, those which are known appear to run in a number of 5-digit blocks. It is not quite clear if they jumped each time --099 was reached or if they were changed for some other reason; however, each 1000 seems to be represented. This was apparently carried over after the demise of Arto, as post-Arto Bells with 27000 master numbers are known.

# BELL RECORDS

50c

CURRENT RELEASES

50c

## POPULAR DANCE RECORDS

- BURNING SANDS, Fox Trot, (Coreyfonic) P-200  
CARMEN POTPOURRI, Fox Trot, (Coreyfonic) P-200  
WHEN HEARTS ARE YOUNG, From "The Lady In Ermine" Fox Trot, (S. Romberg) California Ramblers P-202  
AM I TO BLAME? Fox Trot, (S. Romberg) California Ramblers P-202  
WONDERFUL ONE, Waltz, (H. W. Brown-F. Grafe) Symphonia Dance Orchestra P-203  
A KISS IN THE DARK, From "Orange Blossoms" Waltz, (V. Herbert) Symphonia Dance Orchestra P-203

## POPULAR VOCAL RECORDS

- YOU TELL HER, I STUTTER, (S. Romberg) Baritone-Tenor Duet-Orch. Acc. Bob Thomas and Billy Jones P-206  
DOWN BY THE OLD APPLE TREE, (M. Wilson-J. A. Brennan) Tenor-Tenor Duet-Orch. Acc. Billy Jones and Bob Thomas P-206  
MY BUDDY, (R. A. Brown) Baritone-Tenor Duet-Orch. Acc. Hugh Donovan P-207  
I GAVE YOU ALL THE LOVE I HAD, What More Could I Give You, (A. L. Brown) Baritone-Tenor Duet-Orch. Acc. Arthur Fields P-207

## INSTRUMENTAL "BLUES" RECORDS

- PAPA BLUES, (S. Romberg) Original Memphis Five P-204  
SWEET MAMA, PLEASE COME BACK TO ME, Fox Trot, (B. Wagner-R. Lockard) Original Memphis Five P-204  
LOOSE FEET, (S. Romberg) Syncopating Skeeters P-205  
TELEPHONE BLUES, Fox Trot, (S. Romberg) Syncopating Skeeters P-205

## HAWAIIAN RECORDS

- ISLE OF SWEETHEARTS, (J. Casper-M. F. Ferera) Hawaiian Guitars Duet P-201  
MAHINA MALAMALAMA, Waltz, Hawaiian Guitars Duet P-201  
F. Ferera and A. Franchini

## STANDARD RECORDS

- UNCLE JOSH'S COURTSHIP WITH AUNT NANCY, Comic Dialogue, Cal Stewart and Ada Jones S-115  
UNCLE JOSH AND THE SOLDIER, Comic Dialogue, Cal Stewart S-115  
IRISH REELS MEDLEY, Accordion Duet, Phil and Dan Boudini S-116  
IRISH JIGS MEDLEY, Accordion Duet, Phil and Dan Boudini S-116

## POLISH RECORDS

- SPIEWKA O PIECIU ULANACH, Folk Song, Accordion Acc. Vincent Rozycki S-113  
SOKOLICA POLKA, Clarinet Solo-Orchestra Acc. F. Mallek S-113  
FRAJDA POLKA, Accordion Solo K. S. Wronski S-114  
POD KRAKOWEM CZARNA ROLA, Folk Song, Accordion Acc. Vincent Rozycki S-114

SOLD ONLY BY THE  
W. T. GRANT CO.

A Bell Record supplement dating from early 1923. It's interesting to note that Arto/Bell was just beginning to explore the ethnic market shortly before Arto's demise with four sides in Polish. (Courtesy of Bill Bryant)

In mid-1923, the Arto firm went bankrupt. The Arto label itself disappeared at some point around no. 9200, although I have not yet determined the last 9000-series number used. Apparently, the company continued to press records for Bell and Globe, as Bell records after P-200 (and perhaps somewhat before) carry the 7000-series Globe number in the run-out in lieu of the 9000 Arto number, although the physical appearance of both record and label are the same. This may have been done to carry out contract provisions under receivership, although perhaps someone with access to better sources could establish this point. The last Arto-type Bell pressed was P-232; P-233 introduces the new label. One

interesting sidelight -- I have seen a Globe record, unfortunately ridiculously priced, with a label similar to the later Bell, although the number was of the Arto period. Is it possible that the Globe-Bell connection continued after the demise of Arto?

This left W. T. Grant (Bell) with a record business and no source for records. There may have been a short hiatus, but Bell appeared once again with a new and attractive label, continuing the old number series. The new label showed a piping satyr in a small circle surmounting a classic scroll-and-column device in which "BELL" appears in serif capitals. This still appeared on a black (for popular) and red (for standard) background, though there was the brief use of blue for a background for blues and jazz sides. As noted, this new label started with P-233; the standard series starting point I have been unable to determine yet, but it appears to be between S-100 and 1112, as the S-series was changed to a 1000 series. Bell apparently obtained the rights to the old Arto masters, as a very few reappeared on popular issues and a large number were reissued on the standard series, either recoupled or renumbered.

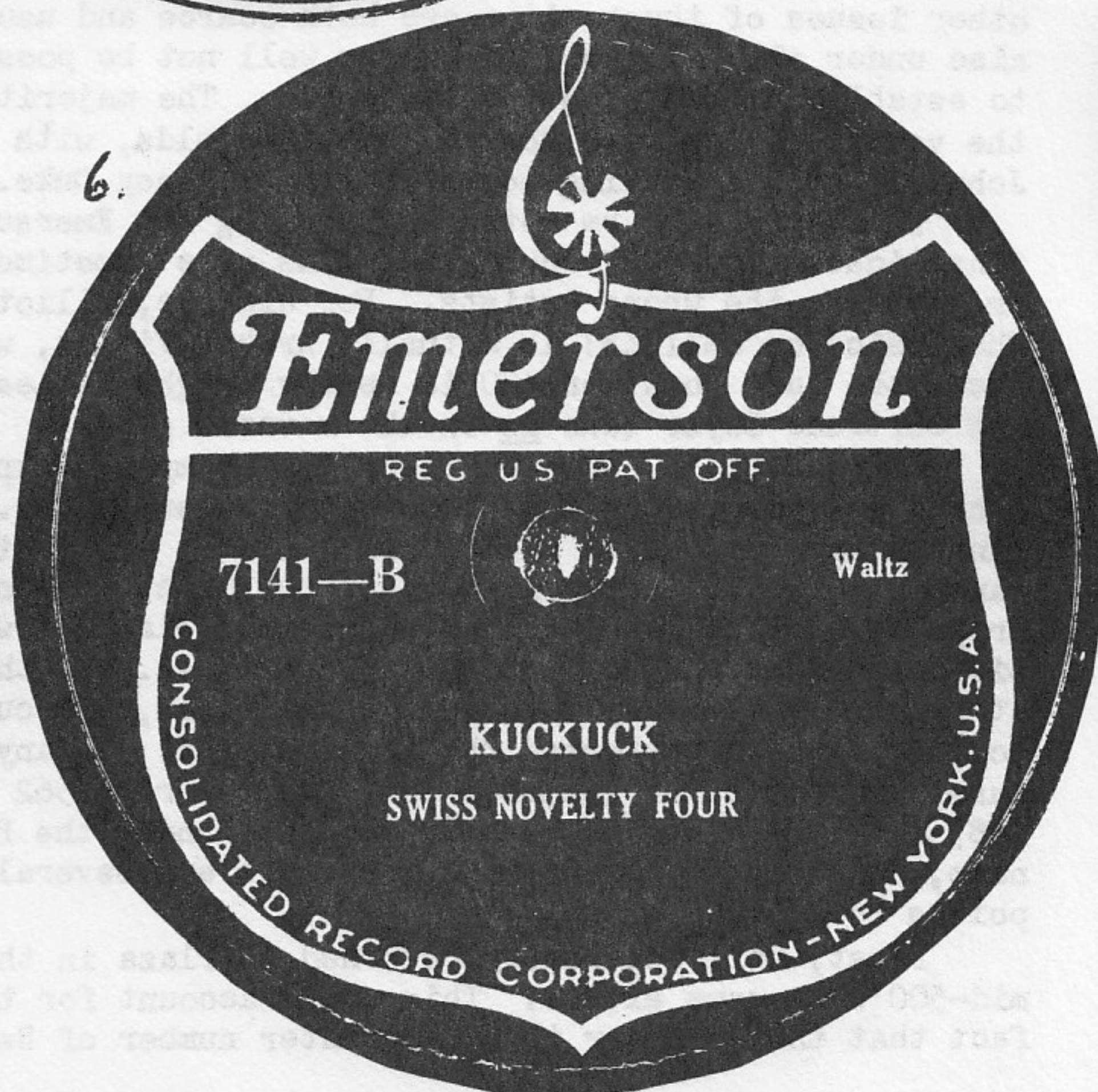
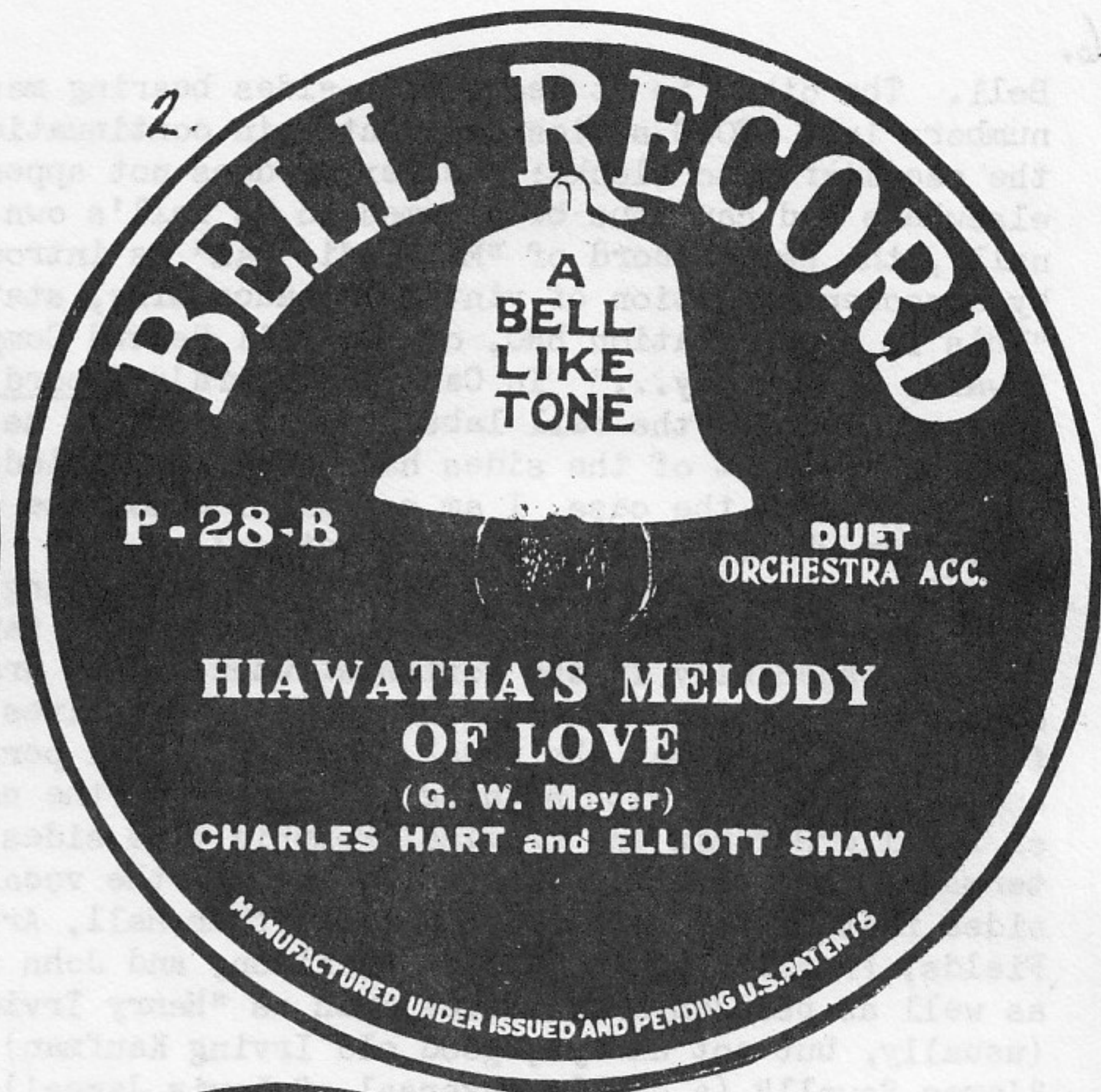
The new Bell label was, as near as can be identified, pressed by Emerson, probably in the Scranton plant; this conclusion remains tentative, inasmuch as the records are devoid of identifying features such as master numbers. There is, in fact, a possibility that some of the records immediately subsequent to the end of Arto may have come from another, as yet unidentified, source.

The source of the masters used is also often a mystery, albeit one that could conceivably be solved by imaginative listening. From P-233 to some point around P-400, at least three sources were used. The first are Plaza masters. Some few of these retain their master numbers on Bell; however, the majority do not, and can only be verified as Plaza sides by aural comparison, a task which demands both a large collection of records and a lot of time -- this I leave to someone with both! During this period, a few Pathe-Perfect masters turn up on Bell. While the original source was Pathe, they came to Bell via Plaza, as Plaza renumbered selected Pathe masters into their own series. For example, "Charleston" on Bell 351 was from Plaza master 6014 which was really a renumbering of Pathe master 106008! In some cases, Rust and other discographers identify the sides used; it is not known, though, when this is based on comparison and when on assumption. The second source is Emerson, and all of these appear without any identification, thus also requiring identification by ear. Third, Bell apparently had a fair number of sides cut for their own operation, which did not appear elsewhere. This can be verified in two ways. One is the existence of well-documented sides, such as a number of sides by the California Ramblers, which appear only on

## Label Illustrations

1. The original Arto design. Patent information on bottom line was soon dropped.
2. The first Bell design. Notice typescript similar to the Arto label.
3. Bell, minus the Bell. Note the contour of the bottom of the first "R" in "RECORD," as if the top of the bell were still there.
4. The "new" Bell design, used until the end.
5. An "Electrosonic" Emerson, from which late Bells were taken. This Emerson appeared as Bell 449.
6. The Emerson 7000 series which duplicated Bell; note layout similar to illus. 4. This issue came from Bell 1141.







Bell. The other is at least four sides bearing master numbers in a 27000 series, evidently in continuation of the peculiar Arto blocks; the series does not appear elsewhere and can thus be assumed to be Bell's own. Finally, the Bell record of "Mr. Radio Man" is introduced by a spoken imitation of vintage broadcasting, stating "This is radio station BRC, of the Bell Record Company, Newark, New Jersey..." In Carl Kendziora's Record Research column on the Bell label some years ago, he states that most of the sides have been identified; should this be the case, I am certain I'm not the only collector who could use the information!

In any case, the Bell label flourished during this 1924-26 period. Bells in the 250-450 range are fairly common, especially in the northeast where W. T. Grant stores were most numerous. The records themselves offer little more than the usual dance and vocal performances of the era, with nothing to compare to the earlier Lucille Hegamin and Original Memphis Five sides in terms of jazz or blues interest. Most of the vocal sides feature the usual vocalists: Arthur Hall, Arthur Fields, Franklyn Baur, Charles Harrison, and John Ryan, as well as pseudonymous issues such as "Henry Irving" (usually, but not always, good old Irving Kaufman) and "James Sewell" (a double reversal of Lewis James!). Dance bands include the California Ramblers, Ben Selvin, Sam Lanin, Nathan Glantz, Jack Stillman, and the run of Plaza bands; there are, as well, a number of issues by Frank Dailey, although it is not clear if this actual identity is a band, a pseudonym, or both, and a number of pseudonyms including Orpheum Melody Masters, the ubiquitous Hollywood and Imperial Dance Orchestras (apparently used mostly for Plaza sides), Bell Record Boys/Orchestra, and some Emerson pseudonyms used for sides from that source.

From late 1926 on (numbers from about 450 up), Bell began to turn almost exclusively to the Emerson/Consolidated source for material. Many of these show part or all of the master number in the run-out area, although many others annoyingly do not do so. Most band issues are credited to the usual Emerson pseudonyms, such as Pennsylvania Syncopators, Marlborough Dance Orchestra and California Melodie Syncopators, although they often do not bear the same pseudonym as the Emerson issue of the equivalent master! Some bear the correct credit to Fred Hall, who in fact probably made most of the sides; some are credited to a possibly mythical Bert Kaplan; and some to the Club Mirador Orchestra, with the earlier of these also crediting Johnny Johnson. Unfortunately, other issues of these sides are both scarce and usually also under aliases, so that it may well not be possible to establish identities for the sides. The majority of the vocal material was done by Arthur Fields, with Johnny Marvin appearing occasionally as Honey Duke.

It should also be noted that during the Emerson/Consolidated period, vocal selections were sometimes credited to the wrong artists. For example, Elliot Shaw (sic) on Bell 431 is actually Arthur Fields, while "He's the Last Word" on 480 is really Vaughn de Leath--not Gertrude Dwyer (who is on the reverse side!).

From about 520 onward, according to my own experience, the records on this label are rather scarce. Since I have seen Bell sleeves with the W. T. Grant name obscured, it may well be that the Grant stores dropped the label around this point to replace it with Diva, and that the Bell operation continued. On the other hand, Grant may have sold both labels, and customers may have preferred the Diva records. In any case, my collection includes only two records (562 and 568) from the last 100 records produced under the Bell name, and this is unfortunate, as there are several points to be cleared up.

First, Bell apparently returned to Plaza in the mid-500's to some extent. This would account for the fact that there appear to be a greater number of Bell

issues in the late summer and early fall of 1927 than previously, particularly since Emerson issues had slowed by this time. We know of the following Plaza masters:

- 7031 - Forgive Me - Arthur Fields (Bell 537)
- 7365 - Broken Hearted - California Syncopators  
(actually Sam Lanin's Orchestra)(Bell 530)
- 7383 - Bye Bye Pretty Baby - Pennsylvania Players  
(actually Nathan Glantz's Orch.)(Bell 532)
- 7482 - A Shady Tree - California Syncopators  
(Sam Lanin's Orchestra)(Bell 530)

Second, it is known that at some point around the beginning of 1928, the source of masters for Bell changed from Emerson/Consolidated to Gennett. My copy of 562 is Emerson-derived, and my copy of 568 is probably from Emerson, but not clearly identifiable:

- 1169 - After I've Called You Sweetheart - The Melody
- 1170 - By the Waters of the Minnetonka - Men

If these are Emerson sides, the initial "3" has probably been deleted. They are apparently not Plaza control numbers, as neither title was made for Plaza by a band as near as I can tell, and the numbers are too high for Gennett masters at that time. If this is indeed an Emerson product, then the Gennett-pressed Bells would start between 569 and 572, which Brian Rust credits to Emil Seidel from Gennett.

The Gennett-pressed Bell records continue on until 619. At this point the label was dropped. As was noted, it is not clear if the Grant stores were even distributing the label at that time; however, sales must have dropped, judging from the scarcity of the late Bell issues. At this time, the standard series had reached 1191. This series had been all but dormant during the 1924-26 period, with the 1923-24 issues consisting mainly of renumbered versions of the Arto sides. After 1926, however, it was used for country music as well as standard material (as were most of the standard series on whatever label) and the last 30-odd issues are probably of the latter nature (attention Bob Olson -- any comments?)

Finally, bringing up country music and one of its foremost researchers prompts the mention of one Bell-derived series not on the Bell label, which represents one of the least-known and rarest record series. This is the Emerson 7000 series. Apparently, toward the end of the last revival of the Emerson label, they attempted to enter the country market. Early issues in the series duplicated the Bell 1100's, while higher numbers used different couplings of the Bell popular series, adding a 7 prefix to one of the original catalog numbers. Confusing? Emerson 7348 combined "In the Baggage Coach Ahead" and "The Wreck of the '97" (both by Vernon Dalhart). The first title came from Bell 348 (hence the Emerson catalog number) while the reverse originally appeared as Bell 340. We know of at least five of these odd Bell couplings in the 7300's on Emerson (7338, 7348, 7355, 7364 and 7374). A contemporary Emerson record sleeve lists several in the 7100 range as well as the five 7300's, and had the audacity to claim they were electrically recorded! However, Emerson proved unsuccessful in attempting to sell outdated sides on an unpopular label, as records in this series are almost non-existent!

This, then, concludes the story of the Bell label. The name was used later at least three times on 78; first, on a Hawaiian label recorded there and naturally issuing Hawaiian music; second, on a label recording party records made primarily by comedian Bebbly Bell; and finally, on a line of 7" microgroove 78's from about 1953 until 1959. The original Bell label, however, is an almost undocumented part of discographic history, and I hope that this article will shed a bit of light in some dark corners, as well as possibly inspiring further research. I might add that I am still in search of records on the Bell label (the original),



particularly the later issues, should you be willing to part with any. I'd also be very interested in any positive identification of Bell sides, or further data on

Bell/Arto master numbers. In the meantime, I'm now entering the further unexplored field of the first few years of the Oriole label, so "stay tuned!"

#### Dating Guide for Arto/Bell

9000.....c. 8/20  
P-45 (9045).....1/21  
P-65.....6/21  
P-115.....1/22  
P-145.....6/22  
P-185.....1/23  
P-225 (Globe 7225).....6/23  
P-232 (last Arto Bell)....c. 8/23  
P-233.....c.10/23?  
P-250.....1/24  
P-280.....6/24  
P-310.....1/25  
(P dropped at P-313 and on

later pressings of earlier records.)

345.....6/25  
390.....1/26  
425.....6/26  
450.....1/27  
515.....6/27  
565.....11/27  
580.....1/28  
619.....7/28

S-01 (3001).....c. 8/20  
S-65.....c. 1921  
S-100.....c. 1922  
1112.....c. 10/23

1141.....c. 6/24  
1154.....c. 1/26

1191.....c. 6/28

Unlike popular series, it is virtually impossible to date standard series without an actual release list, as most items remained in the catalog and/or originated from earlier masters on other labels. The absence of master information on Bell records makes the task doubly difficult; hence the above are estimates.

Steve Barr is author of The (Almost) Complete 78 rpm Record Dating Guide, from which the above excerpt comes. An updated and revised edition of the book is currently in the works. Steve can be contacted regarding the Dating Guide or for comments and corrections to the Bell article at 211 Pape Avenue, Toronto, Ontario, Canada M4M 2W2 (416) 466-1726.

## PHONOGRAPH FORUM

Conducted by George Paul

The purpose of this column is to provide information to GRAPHIC readers regarding the elusive and entertaining machines which many of us collect. We hope to provide something for everyone. It must be recognized, however, that no one person can successfully do this. Therefore, if you have a suggestion for a feature, an unusual phonograph in your collection which you would like to share with us, or any question on phonographs of historical or technical nature, do us all a favor by submitting it.

It is not our intention to provide information which is readily available elsewhere. However, we will be happy to provide names of references and where to get them for those who need them.

Some proposed future articles include: The Duplex Phonograph and records; Rebuilding an Orthophonic reproducer; Refinishing techniques for phonographs; U.S. Everlasting Phonographs and records; etc.

By way of a general and broad-based beginning for those who have a phonograph in need of parts, we recommend:

Neal's Antiques  
23 Waldo Avenue  
Bloomfield, NJ 17003  
Parts list: \$2.00

Musical Americana  
561 Washington Street  
Santa Clara, CA 95050  
Parts list: \$1.00

Karl Frick  
940 Canon Road  
Santa Barbara, CA 93110  
Parts list: \$2.00

For high-quality disc phonograph parts for many obscure machines as well as Victor and Columbia (including anodized support arms for Victor) write to:

Wonderful Wind-Up Antiques  
9096 Harvard Blvd.  
Poland, OH 44514  
Parts list: 50¢

For wooden cabinet parts for phonographs, write to:

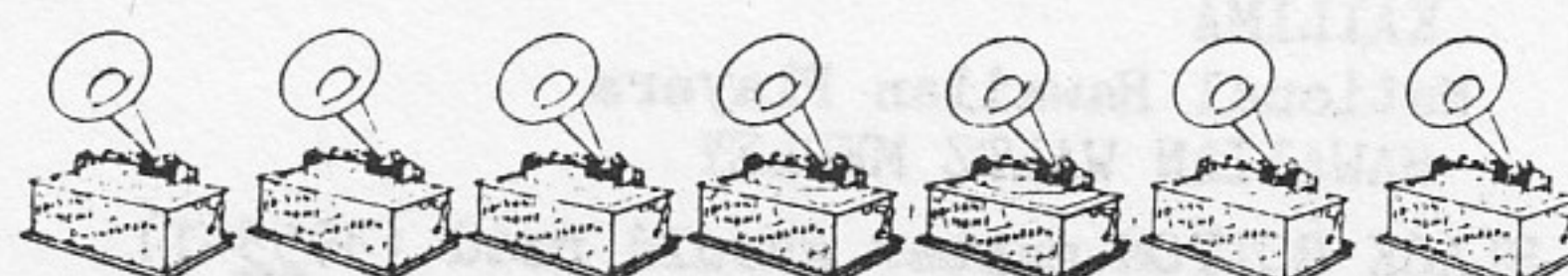
Bill Moore  
575 E. San Pedro #21  
Morgan Hill, CA 95037  
Parts list: \$1.00

If readers know of other suppliers who are not included in the above list, please let us know so we can include them in a future issue. If anyone needs a specific part that cannot be provided by one of the above, we'll ask our readers for help. For example: Is there anyone making Zon-O-Phone cranks?

Our next installment will begin a series of historical aspects of selected phonographs.

\* \* \*

Readers may contact George Paul by writing him at: 22 Orchard Place, Gowanda, NY 14070. If a specific reply is needed, please be sure to enclose a stamped envelope.





# national music lovers: part 20

by DAVE COTTER

Your response to the questionnaire in issue 43 was delightfully overwhelming. We are still in the process of cross checking all information sent in. If you have contributed material, but have not yet seen it in this column...don't fret! We will get to it eventually. We would like to thank those of you who have noted a SOURCE for each of the contributions. This is easy to cross check. What makes things difficult is when we don't know if the material contributed is factual or an educated guess. Meanwhile, we would like to thank John Dionne (of Vertigo Hill Records), Mr. and Mrs. M. J. Jones, Warren Jacob, Frank Curran, Bill Bryant, John Leifert and Edgardo Silvestri for their much needed help on this project. As usual, the additions and corrections will precede the next eight record set.....

- 1010 (41642) from Clover 1680 by Ernest Everett;  
also on Symphonola 4380 by Charles Harrison.
- 1023 (41154-4) HOLY, HOLY, HOLY now confirmed as by  
Cathedral Quartet on Emerson 10221
- 1051 (also 1059) LINGER AWHILE add master 5345-2.  
This traces to Banner 1291 by Sam Lanin's Or.
- 1089 (5512) from Regal 9674 by Billy Jones
- 1097 A and B sides should be reversed. Correct ar-  
tist listing of FOLLOW THE SWALLOW side is  
Music Lovers Dance Orchestra.
- 1098 B side SOMEBODY LOVES ME (5593) on NML issues  
as N.M.L. Dance Orchestra
- 1110 (42001) possibly as by Frank Kamplain.
- 1118 (3455) DAYS from Paramount 11429 by Irving Post.
- 1123 A and B sides should be reversed. EASY TO  
PLEASE side, add master (3594-2) and is in-  
deed as we previously thought, from Grey Gull  
1272 by White Way Dance Orchestra.
- 1130 (3768) from Emerson 3004 by Emerson Dance Orch.
- 1144 (3815) from Emerson 3012 by Arthur Fields.
- 1147 (3791) also from Emerson 3029 by Emerson Dance  
Orchestra
- 1153 Listing should read...  
Manhattan Musicians (3881-1)  
HORSES (with vocal refrain)  
Fred Hall and His Roseland Orchestra (3879-1)  
SWEETHEART  
(3881) from Clover 1710 by The Hotsey Totsey  
Boys...possible group vocal here in-  
cluding Red Nichols.  
(3879) is an Emerson group master; appeared  
on Clover 1709 possibly as Fred Hall's  
Orchestra.
- 1156 (3885) from Emerson 3034 by the Pennsylvania  
Syncopators and from Bell 485 by The Cali-  
fornia Syncopators.
- 1160 (also 1176) A LITTLE SQUEEZE (3902-2)...this  
is from Emerson 3036 by California Melodie  
Syncopators.
- 1161 (3903) positively traced to Emerson 3037 by  
California Melodie Syncopators
- 1167 (3939) from Bell 432 by Ryan and Smalle.
- 1171 (3982) now verified as from Emerson 3077 by  
Pennsylvania Syncopators.
- 1174 Previously blank; now reads as...  
National Hawaiian Players  
KAILIMA  
National Hawaiian Players  
HAWAIIAN WALTZ MEDLEY
- 1177 BLACK BOTTOM master should read (3955-1)

1178 Add B side...

Fred Hall and His Roseland Orchestra (3982)  
TAKE IT FROM ME (with vocal refrain)

Note: this side also appears on NML 1171-B

- 1179 (also 1167) I'M ON MY WAY HOME (3976) from  
Supreme 1397 by Paul Bolognese and His Orch.
- 1180 I'LL MAKE YOU ANSWER YES...master should be  
(3958-2). Also, listing for the flip side  
should read...

Manhattan Musicians (6863-2)  
HELLO BLUEBIRD (with vocal refrain)  
(6863) from Banner 1860 by Sam Lanin's Trou-  
badours, vocal by Irving Kaufman.

1181 Listing should read...

Manhattan Musicians (6827-3)(1173-B)  
THE LITTLE WHITE HOUSE  
Manhattan Musicians (3953-2)(1172-A)  
FOR MY SWEETHEART (with vocal refrain)  
(6827) see notes for NML 1173-B.  
(3953) see notes for NML 1172-A.

- 1183 MAYBE MIL...master should be (3935-1).
- 1184 We have partial information...one side only.  
Fred Hall and His Roseland Orchestra  
SEE YOU IN KENTUCKY (no master shown)

\* \* \* \* \*

LATEST SONG AND DANCE SERIES  
(Label design: red shield on gold background)  
(1186 through 1193)

- 1186 Manhattan Musicians (6936-1)  
IN A LITTLE SPANISH TOWN (with vocal refrain)  
N.M.L. Dance Orchestra (31022-1)  
BROWN PEPPER
- 1187 ?  
?  
?  
?
- 1188 ?  
?  
?  
?
- 1189 Music Lovers Dance Orchestra (31066-1)  
YANKEE ROSE  
Fred Hall and His Roseland Orchestra (31055-2)  
GOODBYE ALOHA
- 1190 David Harris (7029-2)  
WHAT DOES IT MATTER  
Manhattan Musicians (31054-1)  
STOP YOUR CRYING (with vocal chorus)
- 1191 Music Lovers Dance Orchestra (7033-2)  
HIGH, HIGH, HIGH, UP IN THE HILLS (with vocal  
refrain)  
Original Indiana Five (3990-1)  
COW BELL BLUES
- 1192 Fred Hall and His Roseland Orchestra  
THIS ONE TODAY  
?  
?

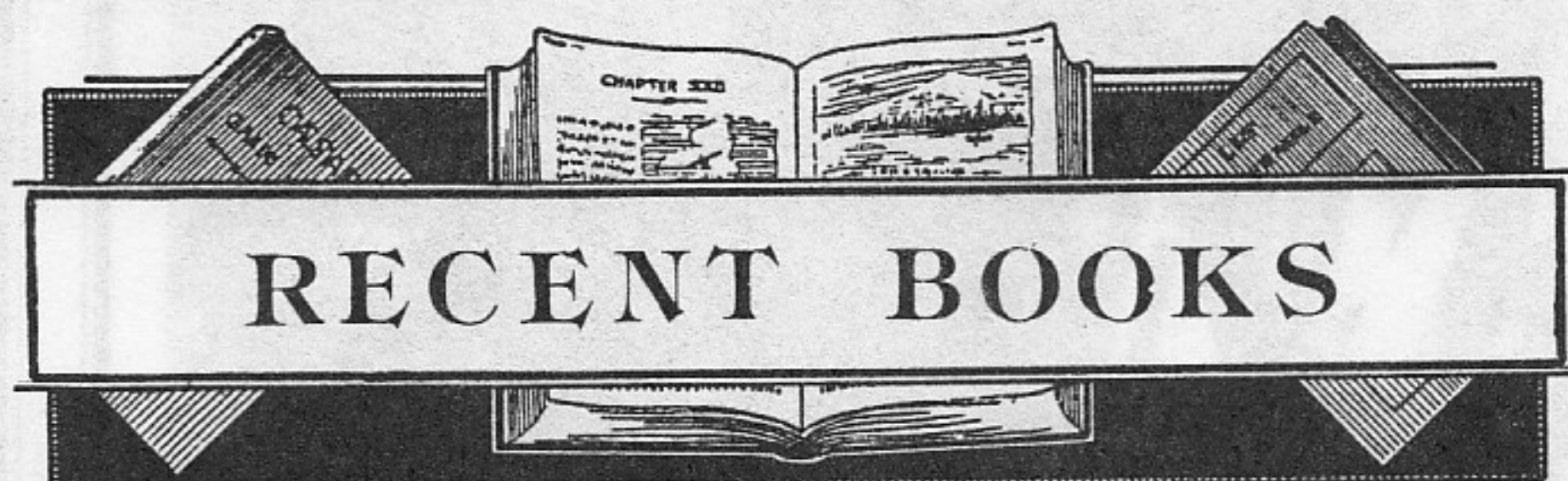


- 1193 Master Melody Makers (31050-2)  
DO-DO-DO (with vocal refrain)  
Manhattan Musicians (31057-2)  
IT'S UP TO YOU (with vocal refrain)

--- MATRIX NOTES ---

- 1186 (6936) from Banner 1885 by Adrian Schubert and His Salon Orch., vocal by Irving Kaufman  
1186 (31022) from Emerson 3088 as "BROWN SUGAR" by Original Indiana Five  
1189 (31066) from Emerson 3113 by Frank Dailey and His Orchestra  
1189 (31055) from Emerson 3105 by Marlborough Dance Orchestra  
1190 (7029) from Domino 3903 by Irving Kaufman  
1190 (31054) from Emerson 3106 by Marlborough Dance Orchestra  
1191 (7033) from Domino 3878 by Bill Perry's Entertainers, vocal by The Radio Imps (Ed Smalle and Jerry Macy)  
1191 (3990) from Emerson 3079 by Original Indiana Five  
1193 (31050) from Emerson 3103 by Bert Kaplan and His Collegians, vocal by Arthur Fields  
1193 (31057) from Emerson 3104 by Pennsylvania Synco-pators, vocalist is unknown

As usual, your comments, corrections and additions will be most welcomed...especially ANY information on NML 1198 through 1203. We currently have nothing on those items. Also please refer to the listing in issue #43 for other material needed to complete this project. Send to Dave Cotter, 130 Surfside Ave., Santa Cruz, Calif. 95060.



The Edison Phonograph Monthly - Volume VIII (1910)

At long last, Wendell Moore has resumed his fabulous series of reprints of the rare Edison dealers' publication, The Edison Phonograph Monthly. For those who are not familiar with E.P.M., this was a monthly magazine, usually 24 or more pages, chock full of information on Edison machines, records, artists, and general policies and news of interest to contemporary salespeople. Wendell's reprints bind the entire year in hardcover form with handsome gilt-stamped red covers. The latest addition to the series is printed on heavy glossy paper, similar to that used in Ron Dethlefsen's books on the Blue Amberols.

1910 was quite a year for the Edison operation. E.P.M. fully describes the three big sales schemes of the year: the new record exchange policy, the combination outfit with ten free records, and the special promotion "D" series of wax Amberol records. This last plan was launched in order to boost sales of Edison machines; anyone convincing a friend to buy an Edison was entitled to select six free records from the special series of 24.

This was also a year of pushing the Amberola phonograph, although just one basic model (the 1A) was available. Machine enthusiasts will be interested to see the three different grille designs available in 1910.

Finally, 1910 was perhaps the most exciting year to date for talent. The company went all out to secure leading names to add to their catalogue, and we have

articles and photographs of such vaudeville headliners as Sophie Tucker, Marie Dressler and Stella Mayhew. In the operatic realm, leading names were still being added and featured. Much publicity was done to promote the records by Leo Slezak - "the world's most famous tenor" and "the Prince of all Grand Opera tenors"! And from the world of theatre, records by Sarah Bernhardt ("that masterpiece of nature") made their bow to a clientele which still favored Collins and Harlan.

This is by no means all that volume VIII has to offer. There are monthly record reviews, showroom photos, news of Thomas Edison, machine data, sales department bulletins, foreign record lists, advertising ideas, etc., etc...over 300 pages of Edisonia. End papers reproduce bulletins on the "D" series, wood horns, phonographs and reproducers, as well as all of the covers of the 1910 "New Phonogram." Wendell has even reproduced the two-color cover for the December E.P.M.

The Edison Phonograph Monthly, Vol. VIII is available directly from Wendell Moore at 3085 W. Highway 89A, Sedona, Arizona 86336 at \$17.95, postpaid. Readers who hesitate because of the price should consider what they're getting: a permanent treasury of invaluable information for less than the price of dinner for two nowadays at an average restaurant!

\* \* \*

Wendell informs me that all back volumes of the series are still available, but that No. I is almost sold out. It is therefore important to start acquiring these valuable books now, as there will not be a second printing. Also, the prices will increase by a dollar a volume after the first of the year. Contact Wendell for information and prices.

(Martin Bryan)

\* \* \*

In my review of George Frow's book on the Edison Diamond Disc Phonographs in the last issue, I stated that I didn't think the term "Electrola" was used to describe electric motor Victrolas of the 1910's. Reader Ken Cheatham writes to correct this misstatement. He owns a circa 1915 Victrola, model VE-XVIII, which is equipped with electric motor. The metal plate on the top deck distinctly reads "Electrola," as does a contemporary magazine ad for this model. Thanks, Ken.

Dalhart Discovery

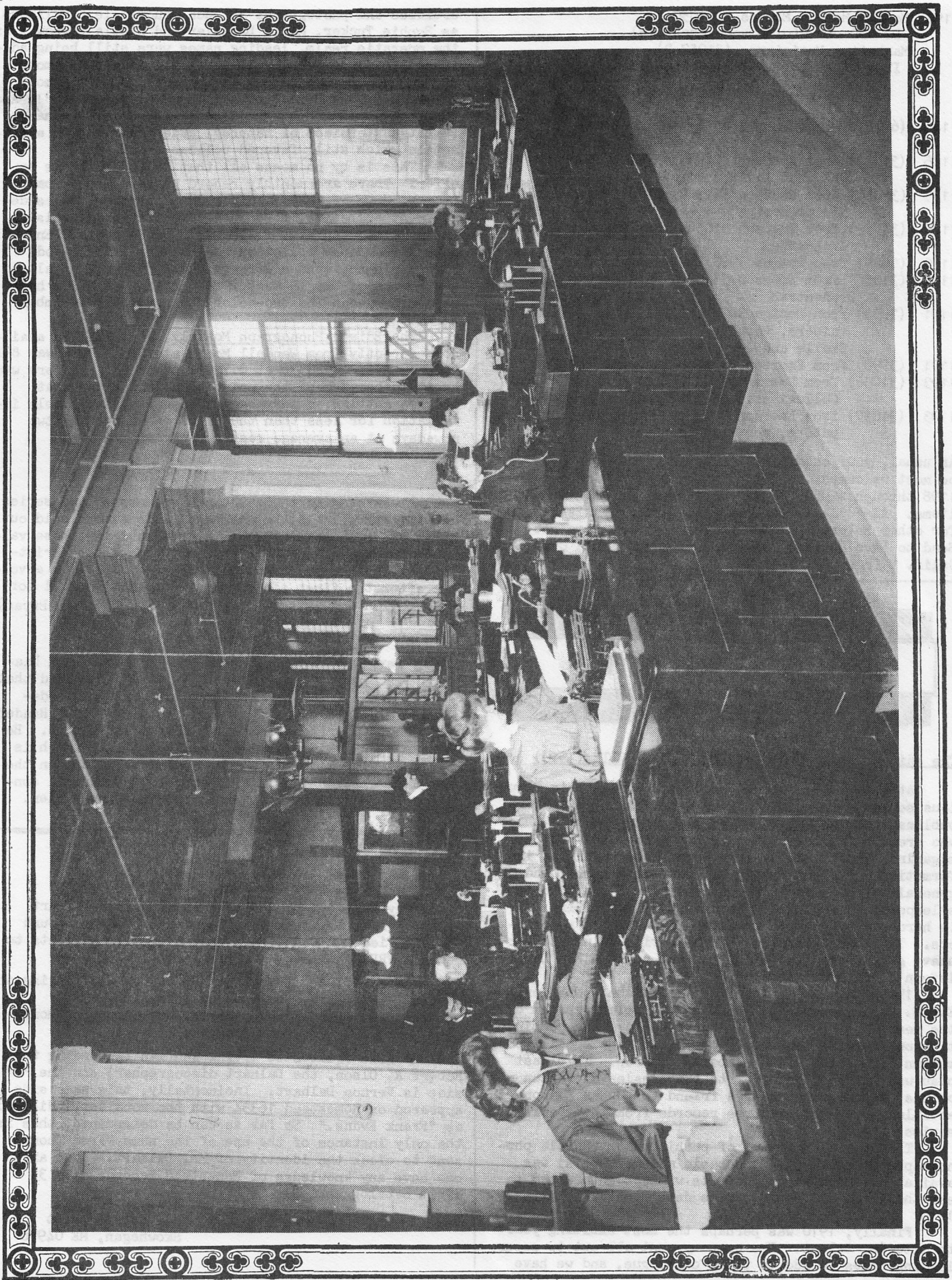
It may interest the multitudes of Vernon Dalhart collectors that yet another pseudonym has been found and verified for one of the most prolific vocalists to record: FRED THOMPSON. Particulars are:

- Homestead 111-A (I've Grown So Lonesome) Thinking of You - Jerome Mason (647-3)  
-B My Sweetheart, My Mother and Home - Fred Thompson (648-5)

The "A" side equates to Irving Kaufman (according to Robert R. Olson, the Dalhart discographer) and the "B" side is Vernon Dalhart. Incidentally, this same side appeared on Homestead 16334 with the vocalist indicated as "Frank Evans." So far as can be determined, this is the only instance of the use of the name "Fred Thompson" to cloak the identity of Mr. Dalhart. Does anyone have any knowledge of Homestead Records in a 3-digit catalog series?

Frank E. Curran  
329 Water Street  
Skowhegan, ME 04976







# HERE & THERE

Congratulations are in order for reader Joe Pengelly in Plymouth, England who recently received a grant from the Leverhulme Trust for "the technical and subjective replication of archival sound from cylinder recordings." He will keep us posted with this project.

Joe is also interested in learning more about counter-tenor Richard Jose, "The Silver Threads Man." Jose, it seems, was a Cornishman, and Joe feels his voice was better suited to the early acoustic process than Caruso's. He has Jim Walsh's article from *Hobbies* about Jose, but would like any additional information readers can send him. He is especially interested in obtaining pictures of him. An lp reissue is a possibility. Readers can write Joe Pengelly at 36 Thorn Park, Mannamead, Plymouth, England.

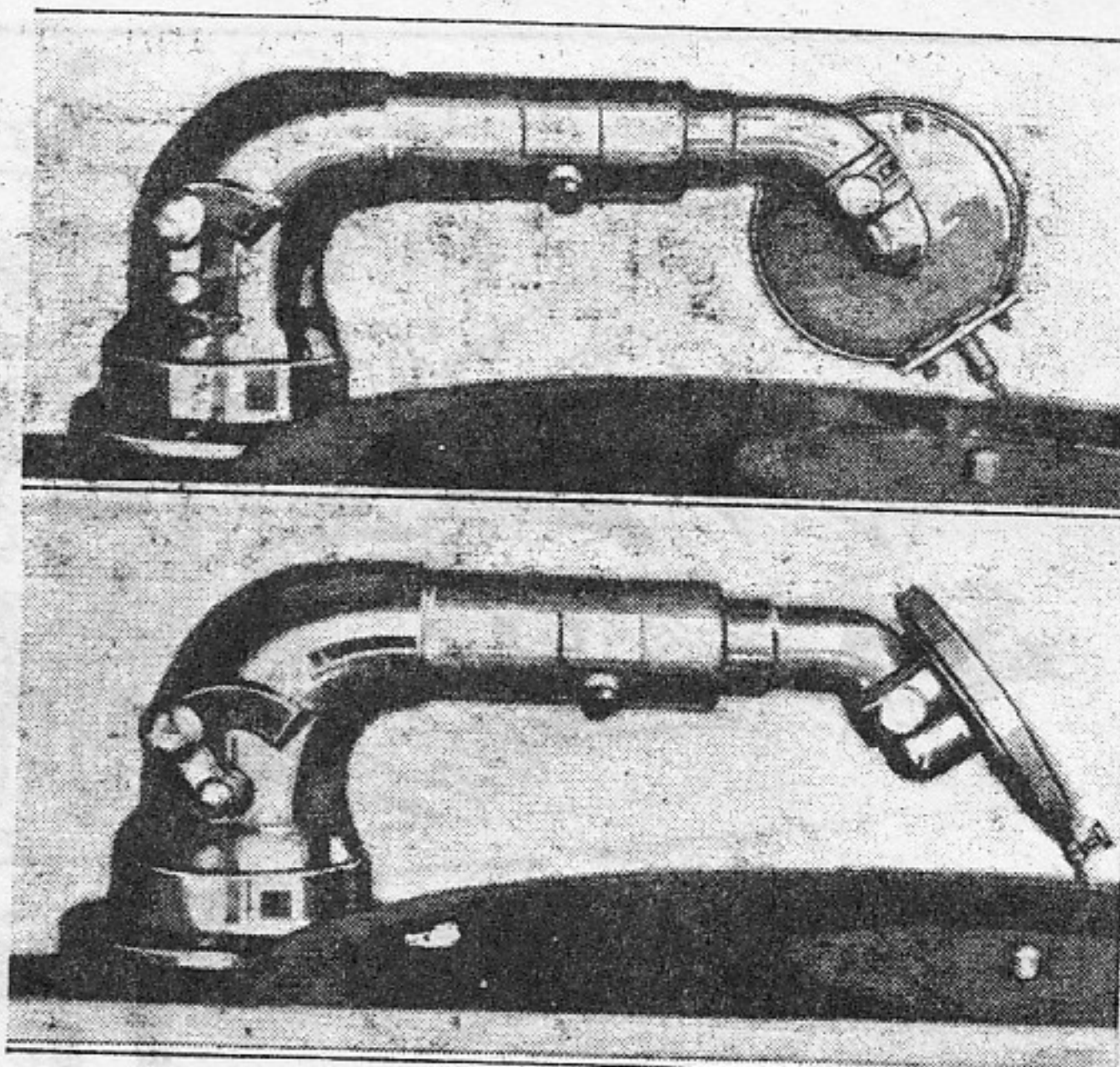
\* \* \*

No, the photograph at the left is not the business office of the New Amberola Phonograph Co! It was kindly sent to us by John Baldwin and shows the interior of the office of the Sherwin Williams Co., Cleveland, Ohio in 1907. Several "typewriter girls" can be seen at their desks with commercial Graphophones and carry spindles of dictating cylinders.

\* \* \*

## NEW PHONOGRAPH TONE ARM ADJUSTABLE THREE WAYS

A new phonograph tone arm and reproducer has recently been placed upon the market which may be adjusted to play the vertically indented "hill-and-dale" type of record or the laterally cut variety. This is accomplished by turning the reproducer disk to the two different angles. As some records are designed to be reproduced by sapphire points, others by diamond points, and still others by steel needles, and as the pressure brought to bear upon the



Top: A New Phonograph Reproducer Playing a Laterally Cut Record. Bottom: Playing a "Hill-and-Dale" Type. The Small Lever on the Column Varies the Pressure on the Point

record should be varied with the kind of point used, the new tone arm is equipped with a small lever, in the upright portion, which may be instantly set to apply the recommended pressure. The claim is that the new device will play all brands of records with an exceptionally faithful adherence to tone qualities and values.

Popular Mechanics, February, 1921



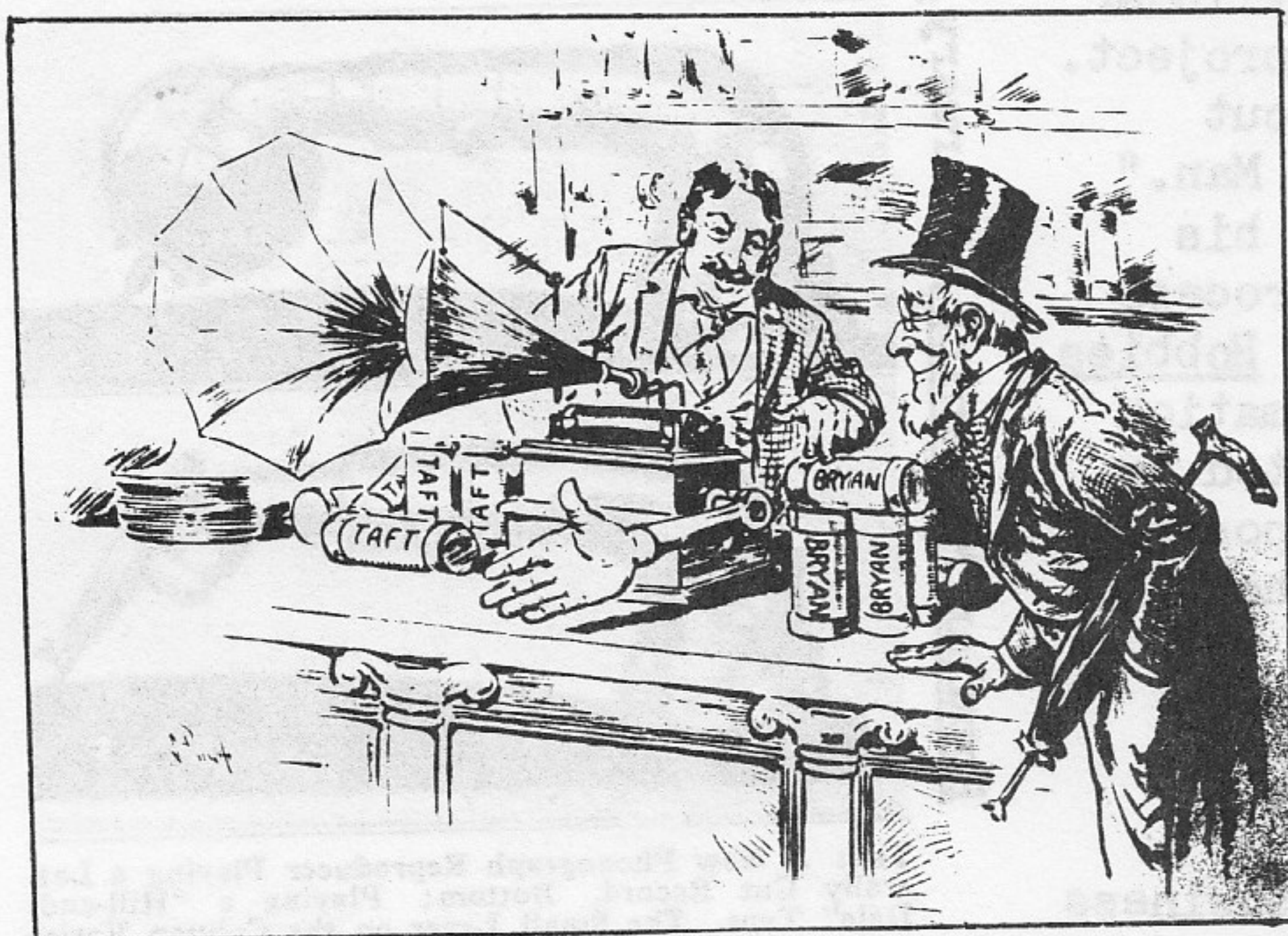


"Foreign Missions"

Columbia 2-Minute Cylinder, no. 40554

by John S. Dales

During the 1908 Presidential election campaign both William Jennings Bryan and William Howard Taft made a number of recordings for the various companies. Bryan made ten titles for Edison in the early summer of 1908, followed by Taft who made 12 titles on 3rd August. The candidates also visited the Victor and Columbia studios, making both disc and cylinder recordings at the latter.



A contemporary cartoon of the 1908 campaign. Note the "glad hand" at the end of the crank shaft! (from the Hal Birdsall collection)

After extensive enquiries it would seem that only one copy of the Columbia Taft cylinders has so far been found, being #40554, "Foreign Missions." This record was not found here in England. It came to me amongst a batch of Columbia cylinders that I purchased from a U.S.A. dealer some years ago. At the time it was not identified, just another Columbia cylinder. However, I became suspicious of the unusual 40000 series of numbering and took it from there.

The record is of black wax type having a rounded end without impressed title. The cylinder number, 40554-1-1, is embossed after the playing grooves. A further number, M-1407-1, is just discernable on the same surface. There is no spoken announcement.

A piece of paper, of uncertain origin, enclosed with the cylinder states that this W. H. Taft recording was made on the 27th August, 1908. I have found no evidence to substantiate this claim, and would therefore welcome any additional information through these pages, or indeed if any other Columbia cylinders of W. H. Taft exist.

The contents of this record having been transcribed from the cylinder are as follows:-

"I have known a good many people who were opposed to foreign missions. I have known a good many regular attendants of church, consistent members that religiously, if you choose to use that term, refuse to contribute to foreign missions.

"I confess that there was a time when I was enjoying a smug provincialism that I hope has left me now when I rather sympathize with that view.

"Until I went to the orient, until there was thrust upon me the responsibilities with rever-

ence to the extent of civilization in those far distant lands, I did not realize the immense importance of foreign missions.

"The truth is we've got to wake up in this country. We are not all there is in the world; there are lots besides us and there are lots of people besides us that are entitled to our effort and our money, and our sacrifice, to help them on in the world.

"Now, no man can study the movement of modern civilization from an impartial standpoint and not realize that Christianity, and the spread of Christianity, are the only bases for a hope of modern civilization in the growth of popular self government.

"The spirit of Christianity is pure democracy. It's the equality of man before God, the equality of man before the law which is, as I understand it, the most Godlike manifestation that man has been able to make.

"I am not here tonight to speak of foreign missions from a purely religious standpoint, that has been and will be done. I am here to speak of it from the standpoint of political governmental advancement. The advancement of modern civilization, and I think I've had some opportunity to know how dependent we are on the spread of Christianity for any hope we may have of uplifting the people whom Providence has thrust upon us for our guidance.

"I suppose I ought not to go into discussion here of our business in the Philippines, but I never can take up that subject without pointing the moral.

"It is my conviction that our nation is just as much charged with the obligation to help the unfortunate people of other countries, that are thrust upon us by fate, on to their feet to become a self governing people as it is the business of the wealthy and fortunate in this community to help the infirm and the unfortunate of that community."

## Off The Record; or "Play That Part Again!"

Just a couple of entries this time, both dealing with sounds heard after the records finish.

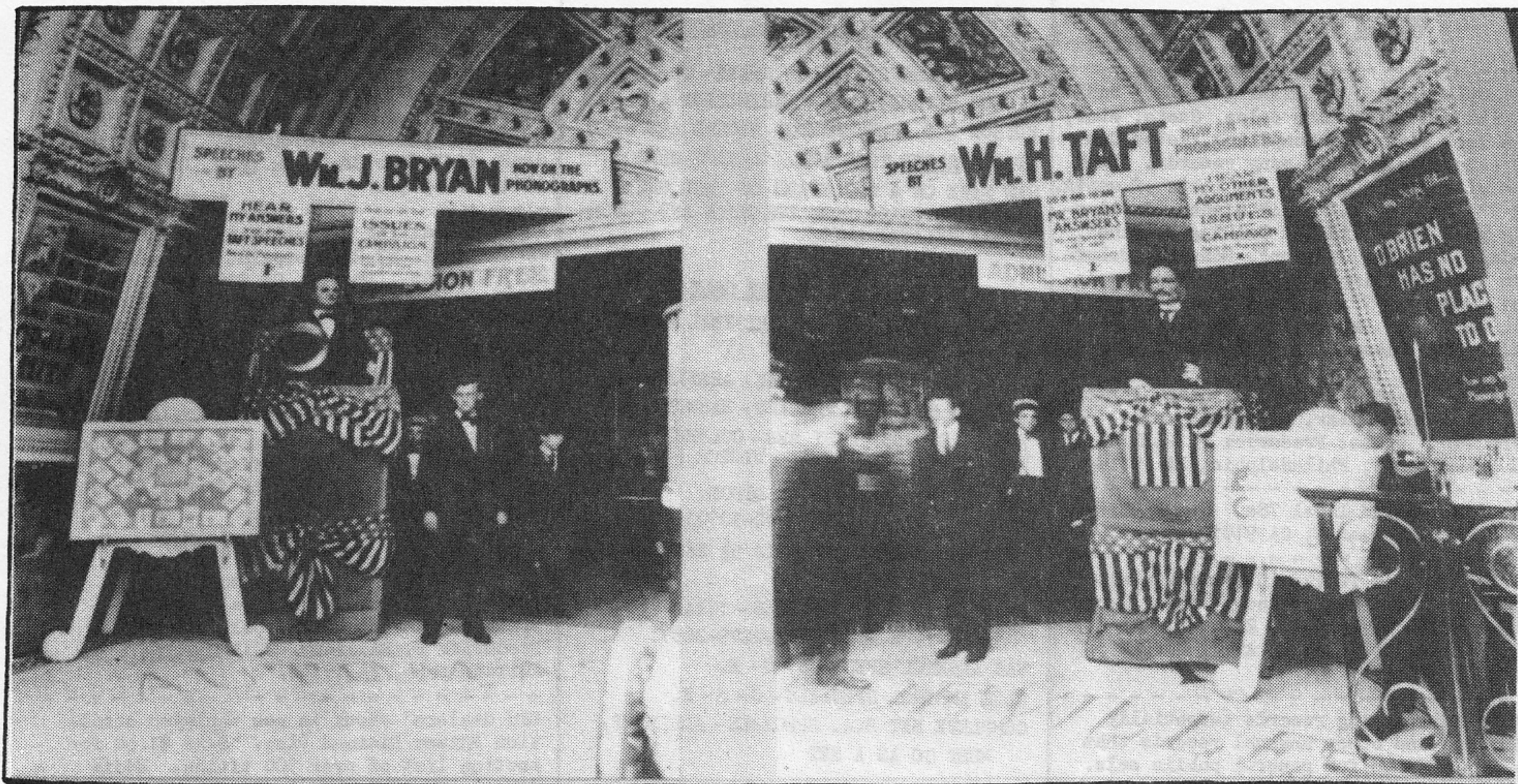
If you have the Plaza recording of Fletcher Henderson's Band playing "Sleepy Time Gal" (matrix 6293, take 3, found on Banner 1639, Domino 3613, Regal 9948, etc.), push the needle over to the closed groove found about 1/8" after the recording ends. You'll be surprised to hear a trumpet play four ascending notes (G-A-B-C) with one of the reeds joining in. Evidently the engineer caught a couple of the band members jazzing around when he put what is usually a silent groove on the master.

Craig Ventresco of Portland, Maine writes of something unusual at the end of his copy of Cal Stewart's "Uncle Josh at a Camp Meeting" (Victor 16226, take 6);

"After Stewart finishes his monologue, the grooves are allowed to run out, and it is then that a distinct sound is heard on the disc. I don't know if Stewart or an engineer dropped something or if it was an echo, but there are two loud thumps."

Please send in your contributions to this column!





A rare photo of the foyer of a New York phonograph parlor where Bryan and Taft records (Edison?) were featured using life-size models of the candidates. (from the Hal Birdsall collection)

Below from Kenneth Lorenz's numerical catalogue of Columbia cylinders.

**Columbia Phonograph Company  
Cylinders**

- 40554 Foreign Missions  
William Howard Taft
- 40555 Republican and Democratic  
Treatment of Trusts  
William Howard Taft
- 40556 Irish Humor  
William Howard Taft
- 40557 The Farmer and the Republican Party  
William Howard Taft
- 40558 Rights and Progress of the Negro  
William Howard Taft
- 40559 Jury Trial in Contempt Cases  
William Howard Taft
- 40560 The Rights of Labor  
William Howard Taft
- 40561 The People Do Rule and Will Rule  
Through the Republican Party  
William Howard Taft
- 40562 Approval by Southern Democrats  
of Republican Doctrines  
William Howard Taft
- 40563 Break Up the Solid South  
William Howard Taft
- 40564 The Duty of Southern Republicans  
Toward Independent Democrats  
William Howard Taft
- 40572 The Labor Question  
William Jennings Bryan
- 40573 The Tariff Question  
William Jennings Bryan
- 40574 Immortality  
William Jennings Bryan
- 40575 The Republicans in Full Retreat  
William Jennings Bryan
- 40576 Guaranty of Bank Deposits  
William Jennings Bryan
- 40577 Imperialism  
William Jennings Bryan
- 40578 An Ideal Republic  
William Jennings Bryan
- 40579 The Trust Question  
William Jennings Bryan

**9996 Foreign Missions**

Mr. Taft's views on the importance of foreign missions are here crystallized into a model sermonette. As the representative of this country, Mr. Taft spent much time in the Orient and had an unusual opportunity for studying his subject at close range. "It was not until then," says he, "that I realized the immense importance of foreign missions to the spread of civilization." This Record will probably stand as the ablest and most impartial exposition of this great subject that has ever been made.

1908 Edison publicity for the same selection that appeared on the Columbia cylinder featured in John's article.



Label of a Columbia disc record from the 1908 campaign by William Jennings Bryan. It is assumed that Taft likewise made Columbia discs which were similarly labeled.



## wanted

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc., is in last stages of compiling Victor Company catalogue. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 12", 14" sizes. Particularly need "Consolidated Talking Machine", pre-dog "Eldridge Johnson", Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Uncle Josh on odd label 78s. Ken Blazier, 2937 Elda St., Duarte, CA 91010.

Wanted: Ten- and Twelve-inch storage albums, especially twelve-inch. Also, large Victor horn - bigger than 22 x 22. D. H. Wallis, 547 Marengo Ave., Forest Park, Ill. 60130.

Wanted: Advertising records (especially cylinders) and other unusual records that were not offered for general public sale. Write to: Art Koch, 6172 Devon Drive, Columbia, Maryland 21044.

EDISON Long Play discs. Donald Day, 1017 Dolores St., San Francisco, CA 94110.

Copy of Brian Rust's AMERICAN RECORD LABEL BOOK in Good condition. Send Price. Neil Maken, P. O. Box 6773, Huntington Beach, CA 92615 - (714) 963-2474.

Wanted, 78 rpm records by Al Jolson, Victor, Columbia and Brunswick labels. State condition and price. Roger Ledford, Route 9 Box 711, Hickory, N.C. 28601

Wanted: Unrestored external horn phonographs and parts machines. Also, Vogue Picture Records. Harvey Jackelow, 1174 E. 86th St., Brooklyn, N.Y. 11236

Paying top dollar for records by Annette Hanshaw (a.k.a. Patsy Young, Dot Dare, Gay Ellis). Send list stating condition and desired price to Steve Berens, Stone House Rd., Somers, NY 10589 (tel. 914-277-3578).

WANTED: 78's of polka bands, Scandinavian bands, mandolin, others. Have want lists. Many types for sale or trade. Mr. Lynn Hudacek, 440 9th Ave. S.W., Cedar Rapids, IA 52404.

Wanted - Trombone solos by Arthur Pryor - Victor 31109 "Blue Bells of Scotland," Victor 2498 "The Patriot," and Pryor on Berliner label. Also wanted, American Qt. Victor 16787 "Stop That Rag," and Annette Hanshaw on Okeh label. Write: Warren Hodgdon, Pleasant Valley Rd., Amesbury, Mass. 01913

Looking for: 78 records of Uncle Don; also any Edna Dee recordings (even demos). Send titles and prices to: Harriet Amar, 61 Wesley Chapel Road, Suffern, N.Y. 10901.

Wanted: 10" 78's on "Dance-Tone" label, especially those of Phil Reed and Frank Picher (organ/piano). William Picher, 10110 Angora Dr., Cheltenham, MD 20623.

Wanted: Roane's Pennsylvanians 78's, especially Victor 22922 or HMV B-4906 "Put That Sun Back in the Sky"/"Between the Devil and the Deep Blue Sea." William Picher, 10110 Angora Dr., Cheltenham, MD 20623.

## ITEMS FOR SALE OR TRADE

DIAMOND DISC STYLUS ON SHANK - OLD STOCK. VICTOR REPRODUCERS - EXHIBITION & No. 2. EDISON D.D. REPRODUCERS - NICKEL AND GOLD. VICTOR RIGID TONE ARM. A NICE REPRO. CAN MAKE ON & OFF SPEED CONTROL UNITS FOR SOME OUTSIDE HORN COLUMBIA AND COLUMBIA RELATED UNITS.

## ITEMS FOR TRADE ONLY

BUSY BEE CYLINDERS IN ORIGINAL BOXES AND LIDS.

10 in. RECORDS - BUSY BEE - ARETINO-UNITED - STANDARD TALKING - HARMONY.

7 in. RECORDS - BUSY BEE - COLUMBIA - BERLINER - ZONOPHONE - VICTOR - EMERSON

EDISON 78's NEEDLE CUT DISCS.

EDISON L.P.s 10001-30002-30003

ASSORTED HARPER-COLUMBIA 5 1/2 in. CHILDREN'S RECORDS.

UNCLE JOSH BLUE AMBEROLS - 1714-1767-1866-1986-2009-2108-2279-2657.

WAX AMBEROL SPECIALS - C - H.

BLUE AMBEROL SPECIALS - C - J - K.

COMPLETE SET B.A. SPECIALS - ALL MINT - MUST GO AS A SET

## ITEMS WANTED

EDISON 12 in. LONG PLAY-No. 30005-30006 COLUMBIA 6 in. LONG CYLINDERS.

PERSONALITY CYLINDERS AND DISCS.

THE HARPER-COLUMBIA 5 1/2 in. CHILDS RECORD "LONDON BRIDGE IS FALLING DOWN".

UNCLE JOSH BLUE AMBEROLS:-

3999 - 4277 - 4318.

Buy-Sell-Trade-Repair Service-Parts

Antique  
Phonographs

Cylinder  
and  
Disc Records



LEO HIRTZ  
Box 6-R. #1  
Bernard, Iowa 52032  
Phone (319) 879-3107

Antique  
Telephones

Wall  
and  
Candlestick

## wanted

Wanted. Edison Kinetophone cylinder as used with Edison "sound" films. Joe Pengelly, 36, Thorn Park, Mannamead, Plymouth, ENGLAND.

Pre-1930 political speeches, especially President Harding, on Victor, Pathe, Nation's Forum. Will Rogers, Edgar Guest. Also unrestored outside horn phonos. Send description, condition, price. N. Maken, P. O. Box 6773, Huntington Beach, CA 92615

PRE 1930 RECORDS  
MUSIC BOXES



PHONOGRAPHS  
BOUGHT-SOLD

Vertigo Hill Records

NEW BRITAIN,

CT 06051

JOHN DIONNE



1-203-225-0895  
EVENING-WEEKENDS

"Mention The Graphic-It identifies you"

## for sale

Reproduction Victor wood horn ferrules, inside and outside cones, either plain brass or nickel plated, \$18.00/set. Jack Hilgen-dorf, 6447 Emerald, Alta Loma, CA 91701 (714) 989-3996.

Wipper Decal for Victor Wood Horns. Colors as original. \$3.25 postpaid. Ken Blazier, 2937 Elda St., Duarte, CA 91010

Record Auctions - 78 RPM only 1900-1940 Popular, Jazz, Classical, C & W. No minimums. Free lists. Dave Reiss, 3920 Eve Dr., Seaford, NY 11783

Grill Patterns for many inside horn phonos. Drawn by professional draftsman. \$7.00 ea. R. B. Swallow, 10574 E. 5th Street, Tulsa, OK 74128

Send me your want lists of 78's, 45's, LP's. Ask for available records by artists. For \$1.25 receive "Ideas on Beginning a 78's Record Collection" - Frederick P. Williams, 8313 Shawnee St., Philadelphia, PA 19118.

Old dealers' stock in new unplayed condition Edison Diamond Disc. Send \$1.50 for auction list of over 300 titles. Eddie Gibson, P. O. Box 1945, Bartow, Fla. 33830 (813) 533-8480.

Pre-1930 Discs - light music, classical, and Edisons. Send for lists, stamp please. N. Maken, P. O. Box 6773, Huntington Beach, CA 92615.

## miscellaneous

ETHNIC 78s OFFERED AND WANTED: Polish, Irish, calypso, Latin & Mexican, Greek, Turkish, Balkan, Ukrainian, Jewish, French, East European, etc. pre-war 78s wanted. Many good dupes available for exchange. R. Spottswood, 711 Boundary Ave., Silver Spring, MD 20910 301-588-1152

RECORD CATALOGS, SUPPLEMENTS and other old printed literature, bought and sold. Victor, Columbia, Edison, Brunswick, Pathe, Okeh, amny others, disc & cylinder. 1890's-1960's. Also machine catalogs, piano roll literature, etc. Send stamp for free annual auction list; or let me know what you have to sell. Tim Brooks, 84-22G 264th Street, Floral Park, NY 11001.

## YESTERYEAR PHONOGRAPH CO.

ANTIQUA CYLINDER & DISC PHONOGRAPHS  
BOUGHT, SOLD & REPAIRED  
VICTOR • COLUMBIA • EDISON

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90 PINECREST BEACH DR.  
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APPOINTMENTS PLEASE

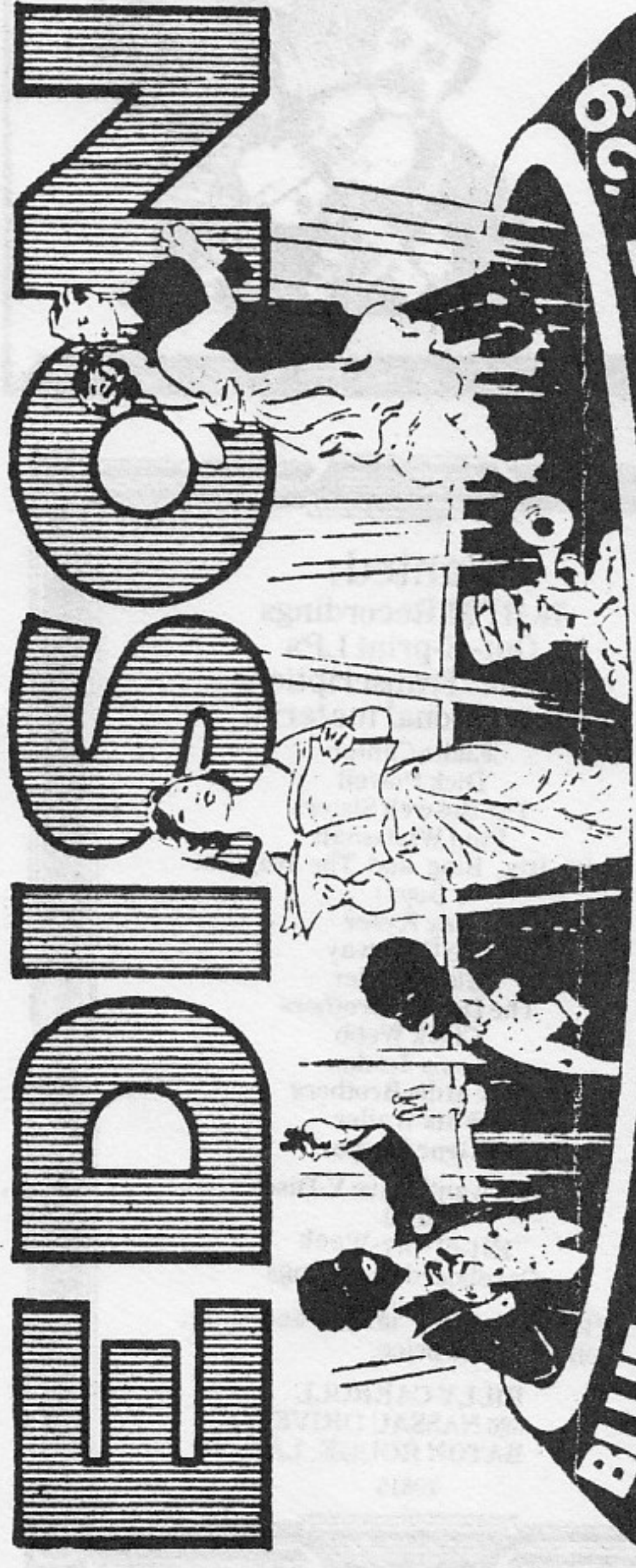


An empty mailbox will be your fate if you forget to notify us of any change in your address!

The New Amberola Graphic  
makes an ideal gift...

Anytime!





BLUE AMBEROL RECORDINGS 1915... '29

Edison Blue Amberol Recordings Volume II is available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

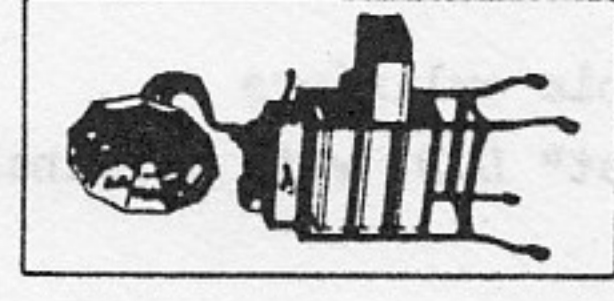
An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$47.50, including postage and handling. (Volume I, 1912-1914 is available only if purchased with Volume II. Price is \$76.50 per two volume set.)



Wendell Moore

3085 W.Hwy. 89A Sedona, Arizona 86336, (602) 282-3419



"Highlights" of E.P.M. Vol. VIII, 1910

- No. 1 January. Record list—March Photo of Marie Dressler Columbia 2nd—Victor 3rd behind Edison 1A still in short supply Model L reproducer first on Amberola 1A
No. 2 February. Record list—April Mr. Edison winners in Florida Sara Bernhardt records coming
No. 3 March. Record list—May A false rumor nailed "Special Hit" records introduced Sophie Tucker, new talent
No. 4 April. Record list—June Model L replaced by Model M Combination attachment sale, A - K records Amberola testimonials
No. 5 May. Record list—July A South Pole record "Casey Jones" a predicted hit Photo of Wanamaker's showroom A trip to South America
No. 6 June. Record list—August About Triumph attachments New Grand Opera talent—Jorn and Polese
No. 7 July. Record list—September Premium Records D-1 - D-24 Phonograph description chart Parts prices New York City photo—Edison sign
No. 8 August. Record list—October Wooden horn introduced Model M reproducer replaces the Model L Music Master Horn—an Edison product
No. 9 September. Record list—November Amberola in wild mining country New Model O reproducer on Triumphs and Idelias Model C reproducer replaces Model A
No. 10 October. Record list—December Pictures of four artists Model O reproducer for Balmoral and Alva Phonographs
No. 11 November. Record list—January Artist photos Edison stock list Change in Idelia Phonograph finish to maroon enamel Music Master Horn a big hit
No. 12 December. Record list—February First two color E.P.M. Recording horns discontinued New Amberola cabinet featured

At last! E.P.M. Volume 8 is ready to mail—that is, if you favor me with an order. This more exciting volume is now priced at \$17.95, but after Jan. 1st, 1984, it will be \$18.95. Great new announcements have been made in No. 8 about advancements that took place during 1910. For example; Full information on----- The 24 Special Amberol records, all 4 styles of Amberola 1A cabinets pictured, the new wood Cygnet horns, the Model C,H,K& O reproducers, all 12 1910 Phonogram fronts, an advanced look at the 1911 Opera and the 1st. two color page in the E.P.M. All these additions and the improvement of glossy paper have been made possible largely by much effort on the part of Ron Dethlefsen and the unselfish literature contributions by Allen Koenigsberg. This new book is a must! May I send yours soon?





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## OBITUARY

ARTHUR C KELLER, 82, an acoustical engineer who made the first stereophonic recording more than 50 years ago, died Thursday (August 25) at Lawrence Hospital in Bronxville, N.Y. Mr. Keller was a young engineer at Bell Laboratories in Greenwich Village in 1925 when he began to explore the basic relations among sound, hearing and the electrical devices of telephony. One practical application of these efforts was the attempt to add sound to silent pictures by playing synchronized records along with the film. But the new electrical process held even more promise for the phonograph itself, and a new stylus invented by Mr. Keller made possible the first high-fidelity musical recordings. He and a fellow engineer, Irad S. Rafuse, opened the way for single-groove stereo records when they proposed to record two sound channels onto a master disc.

St. Petersburg Times, August 8, 1983  
(courtesy of John A. Petty)

## 78's AUCTION

Periodic auction lists contain just about everything from Billy Murray to Big Band, popular to classical, swing to country & western -- but no rock. Send for a copy of the next list; a stamp is always appreciated.



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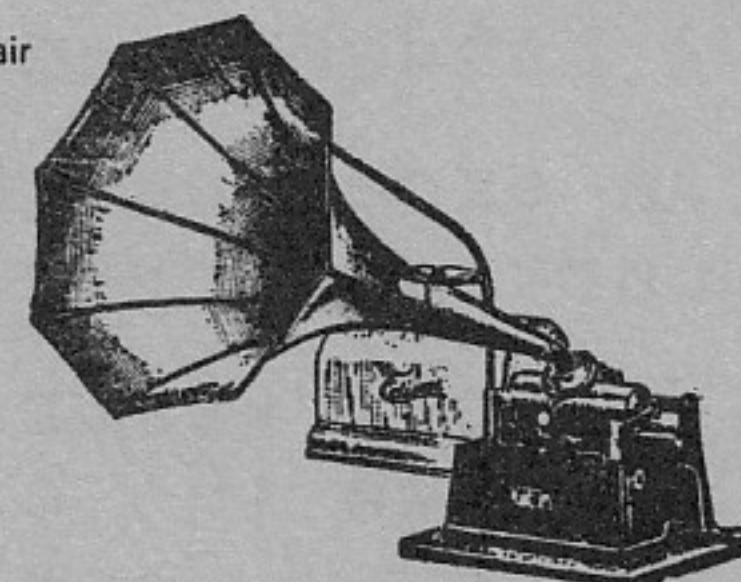
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